



Redford greets symphony members at the first concert of its kind staged at Sundance.

Redford Sponsors Utah Symphony at Sundance

By RENEE C. NELSON
Herald Today Editor

"I look on this event as a cornerstone of future events involving the Utah Symphony," said Robert Redford as he hosted the first performance of the symphony at Sundance Wednesday evening.

A sell-out crowd of more than 2,000 people covered the hillside to hear the performance of the symphony in the Sundance setting.

"When I came here," Redford said, "I thought this was the most beautiful place I had seen and I wanted to keep it in its natural state — a place to enhance the soul.

"The only thing comparable to natural beauty is the arts," he continued. "And I wanted Sundance to be a place to develop the skills, the artists and their art forms.

"We have done this with Sundance Institute, the Playwright's Conference and the Summer Theatre," he said. "We will expand this arts program and move strongly into music.

"I can't think of a better way to celebrate the physical environment than with music," he emphasized.

The audience agreed as the symphony, under the baton of Charles Ketchum, associate conductor, opened with Wagner's "Prelude to Act III of *Lohengrin*," with melodious strings accented with flute solos and a French horn finale.

The natural bowl of the Sundance area lent itself well to a musical format, especially the magnitude of the 90-piece Utah Symphony.

Tschaikovsky's *Symphony No. 4 in F Minor* was particularly powerful, with the famil-



iar melodies of the Andante movement, the plucking strings of the Scherzo and the challenging finale movement concluding with a burst of drums and cymbals.

Following intermission, dusk settled in and the moon began to rise on the downhill side of Sundance as more cymbals and drum rolls emerged in *Festive Overture* by Shostakovich, picking up the syncopated beat of the semi-classics.

Romantic strings and castanets brought out the latin rhythms of a symphony favorite, Aaron Copland's *El Salon Mexico*, (available on tape).

An audience favorite followed in a medley of George Gershwin music, concluding with the rousing *Strike Up the Band*. Piano and harp sections livened up the danceable beat of this selection.

More danceable music followed in the concluding "Polovetsian Dances from *Prince Igor*," featuring the memorable strains of *Stranger in Paradise*.

The crowd was appreciative as were the performers. "We are thrilled to be here," Ketchum said during the intermission break. "We hope it can be a regular event."

cause of pressure to accept poly-

Johnson believes analysis will

potential retaliation by the Laffertys, said Hansen.

INVESTIGATION: Police Use FBI Resources

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and gone tomorrow," Knowles said. "A person in a fugitive status is very mobile."

The break in the search for the Laffertys came Friday when American Fork investigators reviewed a journal that pointed to the Reno-Lake Tahoe-Carson City area. It came together with infor-

mation pieced together from callers on the FBI telephone hotline, innumerable interviews of acquaintances and relatives of the Laffertys, and evidence gathered by other agents tracing the fugitives' path from Wendover and backward from Cheyenne, Wyo., where two other men charged in the crime had been arrested.

"There were a number of

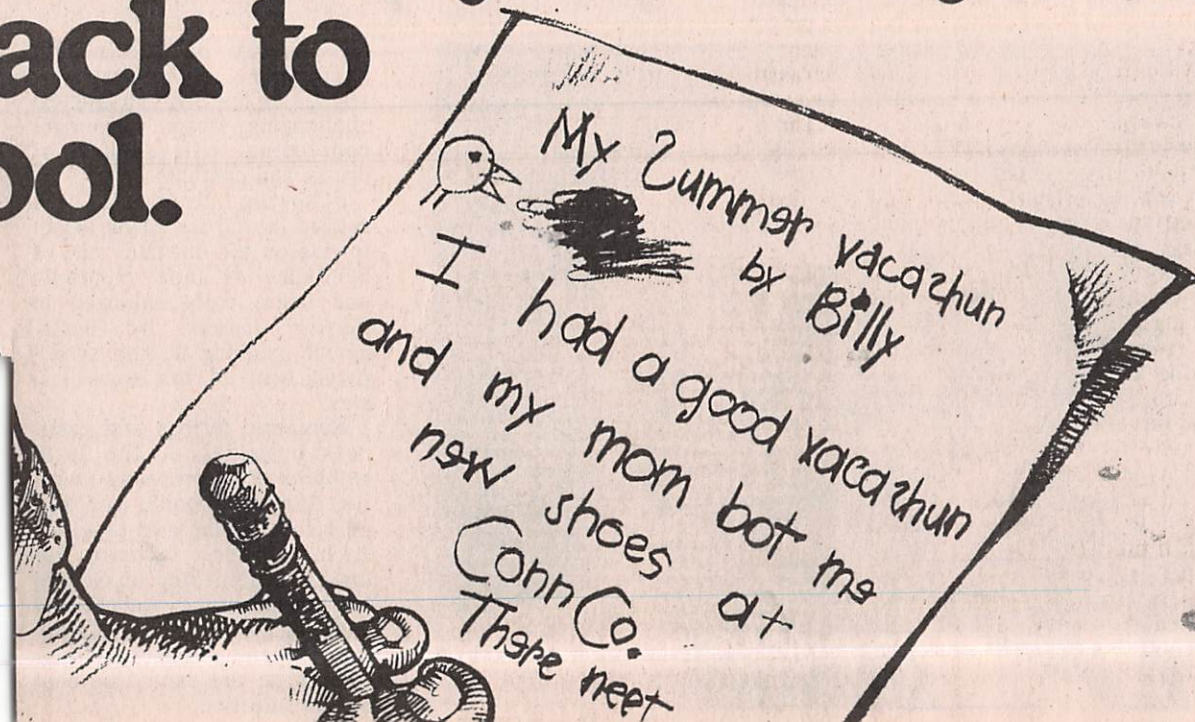
things that came together over the weekend — information by American Fork police tied in with information agents in Reno had," Knowles said Tuesday. "It's difficult to say one specific piece of evidence led to the (Laffertys') arrest."

According to one source at the Salt Lake FBI office, "They had leads everywhere. Throughout

most of the West, there were leads."

Cole said that at any one time, about 20 FBI field offices were directly involved in the Lafferty investigation, spearheaded by American Fork Police Chief Randy Johnson. He had three detectives working fulltime under him, led by chief detective Gary Caldwell.

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